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This month two of his magisterial canvases are reproduced: "Autumn Oaks," see frontispiece, translated on the woodblock by Timothy Cole, and "Peace and Plenty—Delaware Valley," see page 235, interpreted by the photograph, both of them pictures that may be seen in New York at the Metropolitan Museum.

Whether George Inness, Senior, was the greatest landscape painter of his time in America may be left to those who enjoy such rather academical, rather profitless discussions. Enough, that he enriched America with many imposing and beautiful canvases that testify to his love of nature, whether it might be one reflecting those scenes of wood and field steeped in the golden haze of our autumn, or the lush green transcript of a day in May beside a bush-bordered river. William Blake also was a devotee of Swedenborg, but the same philosophy worked itself out in Inness by other paths. In landscape he trod many ways and proved himself versatile to the verge of bewilderment.

Appreciation of his work began long before his death and has increased steadily since. This has been unfortunate for George Inness, Junior, whose undeniable merit as a painter has been obscured by his father's vogue. At first it helps an artist to have the same name as a celebrated father; but in the long run it becomes a drawback, because most collectors have not the needful discrimination, or else they lack the courage to buy pictures strictly on their merits—while the older master's work has a well defined value and appeals to their habit of thrift.

On his artistic side Inness was a bit of a Pantheist and could not fairly have disavowed his nearness in that respect to the "poor Indian" who sees God in clouds and hears Him in the wind; perhaps he would not have dreamt of disavowal of that kind. The reader is referred to some very interesting personal recollections of George Inness by Frederick S. Lamb in another part of this magazine.

## THE WINTER ACADEMY EXHIBITION

WE bespeak for the Winter Academy exhibition, which closes January the 14th, 1917, the hearty interest of the American public in general and of the New York public in particular. For it is an interesting exhibition and worthy of study.

To the extent of its power THE ART WORLD desires to support the Academy in all its endeavors, as long as it hews true to the line of common-sense in art, and uses its power to stimulate the production not only of clever art but also of great and expressive art in America, so long as it fights shy of and discourages the production of degenerate "modernistic" art by steadfastly refusing to exhibit any of it under any pretext whatever.

THE ART WORLD will not indulge in the venial sport of "knocking"—so foolishly practised by silly professional and lay critics and, to their own detriment, by artists who should know better. But it claims the privilege to make helpful criticisms of the defects in such works of art as seem to be serious efforts on the part of the artist to do something really fine and enduring.

At the Academy exhibitions the best we have of art is shown and the best way for Americans to

foster our own art and to make it better every year is to patronize these shows and buy such pictures as appeal to the instinctive liking or admiration of our people who wish to own pictures—buy them independently of what any artist or critics might say. Only by following its own instincts will the American people express their true individuality; whereas, if they follow pretentious critics, many of whom are warped by the excessive and often anarchistic æsthetics of half-baked newspaper critics of Europe, they are apt to be bewildered and not know what they should buy. Thus people either purchase nothing or fail to express their real tastes and feelings to the detriment of the true development of a genuine and original school of art in America. If the public does not buy, it should at least go to the exhibition and study and reflect. No person who makes any pretensions to culture can afford to miss seeing these shows at least once.

As there is not time before going to press to make a proper study of the Winter exhibition we content ourselves with wishing the Academy success and promising to give, in the next number, a careful estimate of the exhibition.

## DONOGHUE'S YOUNG SOPHOKLES

*See page 236*

AT the time of the naval battles round Salamis between the fleet of the Persians and that of the Athenians and their allies, Sophokles was about fifteen. He belonged to one of the old families of Attika, a boy of great beauty, pupil to the musician Lampros.

After the Persians withdrew Sophokles was chosen to lead the chorus of boys that performed a dance of thankfulness, nude and in procession, to gratify the gods who so opportunely had helped them to turn back the barbarian and save Greece. This is the subject that was taken by a young American for a statue thirty years ago. It appeared in the

Paris Salon of 1885 and is now the property of the Art Institute of Chicago. It is in plaster.

Sophokles was noted for his good looks even as an old man and also for the charm of his manners, although some pickthanks appear to have criticised the evenness of his temper, calling it indifference, and other pickquarrels have charged him with being a trimmer in politics. At fifty-five he went out as general under Perikles against rebellious Samos and acted as ambassador and commissioner for his state to various parts of Greece in Europe and in Asia. The author of several hundred dramas, the surviving seven of which rank with the greatest known in